# THE Australian ACCORDIONIST

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**MOGENS ELLEGAARD**

Danish virtuoso who has completed a concert tour of Europe, the Middle East and the U.S.A. under the auspices of UNESCO here discusses with famous intrument designer G. Gola the accordion made for him by Hohner.

# EISTEDDFOD NOTES

## RAILWAYS INSTITUTE EISTEDDFOD, SYDNEY

This, the 35th Annual Eisteddfod, will be held November 19 to December 7, with the piano accordion sections probably being judged on the last day. The four sections are:—

Section 91—Accordion Solo under 11 years.
Test piece "Adieu Adieu" from "Simple Dance Rhythms" by M. Schumacher.

Section 92—Acoordion Solo under 14 years.
Test piece "Gipsy Mood" by S. Baxter.

Section 93—Accordion Solo under 17 years.
Test piece "Petals in the Breeze" by C. Mahr.

Section 94—Accordion Solo any age.
Test piece "A night in Mexico" by Ivor Beynon.

All test pieces are published by Hohner/London. The adjudicator will be Mr. Lou Campara.

## ADELAIDE EISTEDDFOD 1963

The results of the accordion sections published below are quoted from "The Advertiser" 23rd and 26th August. Adjudicator was Mr. Lou Toppano, Melbourne.

Piano-accordion test, under 10—Ian Southwood, 85; Lynette Joyce, 80; Sandra Schubert, 75.

Piano-accordion, own selection, 10 and under 13—Andrew Furnam, 90; Julie Germanas, 89; Aldona Knystautas, 87. Hon mention, Sonia Schulz, Dianne Corey and Margaret Laws, 85 each.

Piano-accordion, own selection, 13 and under 15—Trevor McNamara, 95; Ruth Nelson, 87; Stephen Misiajlo 86. Hon. mention, Kevin Nelson, 85.

Duo, own selection, under 13—Margaret Laws and Dianne Corey, 87; Robynne and Lynette Joyce and Marina and Aldona Knystautas (tie) 85 each. Hon. mention, Margaret Crowhurst and Miller Matuszek and Denise Trewartha and Sofia Kolowski, 80 each.

Piano-acordion test, 17 and over—Malcolm Colegate, 87; Marie Morgan, 80.

Test piece, 10 and under 13—Robynne Joyce 87, Clement Case 85, Margaret Laws 84; Hon. mention, Julie Germanas, Richard Grodzki, Andrew Furman and Dianne Corey each 83.

Test piece, 13 and under 15—Trevor McNamara 85, Jeffrey Webb 83, Raymond Tonellato 80; Hon. mention, Raymond Meleszko and Penny Steadman each 78.

Test piece, 15 and over 17—David Rashleigh 90, Suzanne Peter 88, Vivianne Bray 85; Hon. mention, Jan Marshall and Anne Hesse each 84.

Own selection, under 10 — Ian Southwood 85, Lynette Joyce 84, Beverley Carter 83.

Own selection, 15 and under 17—David Rashleigh 90, Brendan Sargent 87, Vivianne Bray 85; Hon. mention, Valerie Keyte.

Own selection, 17 and over—Sante Candeloro 83, Kay Smith 82, Marie Morgan 80.

Duo, own selection, 13 and under 17 — Anne Hesse and Rosalinde Roudolph 88, Kevin Nelson and Ruth Nelson and Jeffrey Webb and Raymond Meleszko each 87; Hon. mention Roman Klecko and Louis Hill, 79.

Bands, own selection. Minimum number in band 12—Ron Pearce Accordion Orchestra (conductor Manford Baer) 93. Rosewater Accordion Band (Keith Holden) 88, Adelaide Quinn's Academy Band (Adelaide Quinn) 83; Hon. mention, Crescendo Orchestra (Peter Pico) 80.

## SYDNEY EISTEDDFOD RESULTS SEPTEMBER, 1963.

174 Open Championship: Winner Leo Dellolio. His own choice piece, "Capriccio and Rondo.," by Saint-Saens.

175 Juvenile Championships, under 16 years:
(1) Cheryl Gadge
(2) Barry Thompson
Commended: Carol Stevenson.

176 solo, 14 years and under:
(1) Anita Beuthien
(2) Cheryl Gadge
Commended: Dennis Lewy.

177a solo, 12 years and under:
(1) Raffaele Demasi
(2) Nick Bogdad

177b, solo 12 years and under:
(1) Ross Castorina
(2) Robin Lewis
Commended: Dieter Mylius

178a, solo 10 years and under:
(1) Joan Dunbar
(2) Helen Kamenos

178b, solo 10 years and under:
(1) Ronnie Feiner
(2) Joe Macsok

179, Duet, 15 years and over:
(1) Barry Thompson, Carol Stevenson
(2) Frank Hulmes, Mary Palumbo

180, Duet, 14 years and under:
(1) Anito Beuthien, Dieter Mylius
(2) Robin Lewis, John Macsok

181, Quartet:
(1) Anita Beuthien, Barry Thompson, Carol Stevenson, Dagmar Wunderlich

The adjudicator was Mr. Garry Marks, Sydney.

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## ST. GEORGE DISTRICT EISTEDDFOD RESULTS, AUGUST, 1963

92, solo, 10 years and under:
(1) M. Kluger, Epping
(2) Joan Dunbar, Sydney

93, solo, 12 years and under:
(1) George Babich, Sydney
(2) Anita Beuthien, Sylvania Hgts.

94, solo, 14 years and under:
(1) Susan Picker, Rockdale
(2) Dennis Lewis, Sydney

95, solo, open:
(1) Leo Dellolio, Rockdale
(2) Barry Thompson, Burwood

The adjudicator was Miss Eleanor Morcom, Ballarat.

# HERMAN SCHITTEN-HELM CELEBRATES 70th BIRTHDAY

The name Schittenhelm, although perhaps not as well known in Australia, is a household word in Europe. In the minds of those fortunate people who have met the Master it conjures up a vision of a man of unflagging energy, a player in world class, a wonderful teacher, a genial conductor, and above all a humane personality.

Hermann Schittenhelm was born at Boll on the river Neckar in 1893. As a young lad he was given a button accordion and soon became the best player for miles around. After service in the 1914-18 war he overcame injuries to one hand to emerge as Germany's best accordionist. In the early twenties he already had his own accordion band and in 1927 founded the Schittenhelm orchestra which he still conducts. It was the first accordion orchestra to employ a bass accordion and has figured many times since in pioneering new sounds and intruments. The orchestra with Schittenhelm as soloist and as conductor has played literally thousands of concerts all over Europe and numerous 78 and LP records of it have been released on a number of different labels.

Hermann Schittenhelm is the co-founder of the Trossingen Music School, the only one in Germany recognised by the State as a Teachers College for Accordionists, and he is also a foundation member of the German Accordion Association, which appointed him as Chief Conductor. More than 2,000 teachers have now passed exams at the Trossingen Music School and many of them consider themselves lucky indeed to have witnessed Schittenhelm's famous bellows technique. The Masters' own compositions for diatonic and chromatic accordion and for accordion orchestra are available from several publishing houses and are widely played all over Europe. The South German Television Corporation sent a team to the Masters' home last month and took a full length film of his life and work, with camera studies from his home town, from Trossingen, and other parts of the world where he has given concerts.

It was my privilege to be present at a rehearsal of the Schittenhelm orchestra only a few weeks ago, when items for a TV program and for a Lake Constance Festival Concert were played. No one would credit that this youthful man has lived and worked for 70 years and we join with all his friends in wishing him many years more in good health, and in the circle of his family and his many friends.

# NOTICE

## THIS IS TO NOTIFY ALL SUBSCRIBERS THAT "THE AUSTRALIAN ACCORDIONIST" WILL CEASE TO BE PUBLISHED AS FROM THIS ISSUE.

It is a matter of great regret to the Editorial Office to have to take this drastic step more than ten years after our first issue was published in 1953. During this decade our magazine grew from a humble first issue of 500 copies to a periodical with distribution in all States of Australia, in New Zealand, and in 20 overseas countries.

However, in the last few years costs of publishing have risen steadily until at last they have become an insurmountable obstacle and, at least for the time being, this magazine will not be published. Should circumstances in the future permit "The Australian Accordionist" will again make its appearance.

Subscriptions on our books will be refunded three weeks after posting date of this issue. Subscribers who have not received their refund in due course are asked to communicate with the Editor at 26 Mabel Street, Willoughby, Sydney, N.S.W.

To all our readers at home and abroad, Best Wishes and Thanks.

THE EDITOR.

# N.Z. FEDERATION OF ACCORDIONISTS

*The following report of the New Zealand National Accordion Championships was received from the Federation just a few days too late for inclusion in our last issue. Although not "news" in that sense, we publish it at this late date with the express consent of the New Zealand Federation.*

**President Mr. Allan Jones presenting trophy to Mr. Trevor Taylor, Virtuoso Winner.**

The contest was held at Easter in the Auckland Town Hall and was adjudicated by Messrs. Oliver Harris and Silvio de Pra. It provided sections for soloists, duets, open groups and bands and winners were:—

**ELEMENTARY SOLO 11 and UNDER**
1st. A. M. Lynch (Waikato)
2nd. Harley Jones (Auckland)
3rd. Ronald Davidson (Wellington)

**JUNIOR SOLO 12 and 13 YEARS**
1st. Pam Potter (Wellington)
2nd. Pat Bricson (Waikato)
3rd. David Potter (Auckland)

**INTERMEDIATE SOLO 14 and 15 YEARS**
1st. John Stathan (Auckland)
2nd. Gary Stratton (Wellington)
3rd. Sheryl Hudspith (Henderson, Auckland)

**SENIOR SOLO 16 and 17 YEARS**
1st. John Morris (Auckland)
2nd. Bruce Gow (Auckland)

**OPEN SOLO 18 and OVER**
1st. Fay Major (Waikato)
2nd. David Lillico (Auckland)
3rd. Gary Stratton (Wellington)

**VIRTUOSO SOLO**
1st. Trevor Taylor (Auckland)
2nd. Heather Leach (Wellington)

**JUNIOR DUETS 12 and UNDER**
1st. A. M. Lynch (Waikato)
C. Lynch
2nd. Joy Davidson (Wellington)
Ronald Davidson
3rd. Marilyn Robinson (Sth. Auckland)
Stephen Madigan

**INTERMEDIATE DUETS 13, 14, 15 YEARS**
1st. Gary Henderson (Wellington)
Janet Clougherty
2nd. L. Parnell (Waikato)
C. Parnell
3rd. June Hyslop (Wellington)
Gary Stratton

**OPEN DUETS 16 and OVER**
1st. John Bonica (Wellington)
Jean Cheetham
2nd. Pamela Jenkins (Henderson,
David Soutter Auckland)
3rd. Heather Leach (Wellington)
Roger McMillan

**OPEN GROUPS 16 and OVER**
TAOOIA
1st. Wellington Quartette (Wellington)
2nd. Cosmo Quartette (South Auckland)
3rd Souther Trio (Henderson, Auckland)

**JUNIOR BANDS 15 and UNDER**
1st. Con Brio (Waikato)
2nd. Southern Cross (Auckland)

**SENIOR BANDS 16 and OVER**
1st. Waiuku Band (Waiuku)
2nd Otahuhu (Sth. Auckland)
3rd. Con Brio (Waikato)

The second general meeting of the Federation took place on the day following this first Championship. The executives expressed their pleasure at the success of this Championship, and decided to hold the 1964 Championships in June.

**Jean Cheetham and John Bonica, Open Duet Winners.**

Among the music on sale in Australia, one finds mostly publications by English and U.S.A. publishing companies. However, an increasing number of pieces published in Germany, Switzerland, Holland, France, Italy and also Spain, are gradually coming on the market. These contain musical expressions in the language of the country of origin and whilst most of these are readily understood in the context of music, we thought it of interest to print the equivalent of key nomenclature, as follows:

| ENGLISH | GERMAN | FRENCH | ITALIAN |
|---|---|---|---|
| C major | C-dur | Ut (do) majeur | Do Maggiore |
| c minor | c-moll | Ut (do) mineur | Do minore |
| C ♯major | Cis-Dur | Ut (do) diese majeur | Do dieses maggiore |
| c ♯minor | cis-moll | Ut (do) diese mineur | Do diesis minore |
| D major | D-Dur | Re majeur | Re maggiore |
| d minor | d-moll | Re mineur | Re minore |
| D ♭major | Des-Dur | Re bemol majeur | Re bemolle maggiore |
| d ♭minor | des-moll | Re bemol mineur | Re bemolle minore |
| E major | E-Dur | Mi majeur | Mi maggiore |
| e minor | e-moll | Mi mineur | Mi minore |
| E ♭major | Es-Dur | Mi bemol majeur | Mi bemolle maggiore |
| e ♭minor | es-moll | Mi bemol mineur | Mi bemolle minore |
| F major | F-Dur | Fa majeur | Fa maggiore |
| f minor | f-moll | Fa mineur | Fa minore |
| F ♯major | Fis-Dur | Fa diese majeur | Fa dieses maggiore |
| f ♯minor | fis-moll | Fa diese mineur | Fa diesis minore |
| G major | G-Dur | Sol majeur | Sol maggiore |
| g minor | g-moll | Sol mineur | Sol minore |
| G ♯major | Gis-Dur | Sol diese majeur | Sol dieses maggiore |
| g ♯minor | gis-moll | Sol diese mineur | Sol diesis minore |
| G ♭major | Ges-Dur | Sol bemol majeur | Sol bemolle maggiore |
| g ♭minor | ges-moll | Sol bemol mineur | Sol bemolle minore |
| A major | A-Dur | La majeur | La maggiore |
| a minor | a-moll | La mineur | La minore |
| A ♭major | As-Dur | La bemol majeur | La bemolle maggiore |
| a ♭minor | as-moll | La bemol mineur | La bemolle minore |
| B major | H-Dur | Si majeur | Si maggiore |
| b minor | h-moll | Si mineur | Si minore |
| B ♭major | B-Dur | Si bemol majeur | Si bemolle maggiore |
| b ♭minor | b-moll | Si bemol mineur | Si bemolle minore |

## Hohner Studio Series of piano accordion band music now available on records.

Nineteen titles, ranging from arrangements of folkdances to marches, waltzes and original compositions of difficult grade for accordion band have been received at the Editor's office together with 45 r.p.m. records. All 19 titles are recorded on 8 discs, note for note as written in the score, and played by famous groups including the Wuerthener Orchestra, Schittenhelm Orchestra and the Raunch Quintet. Every item can be bought singly with prices for a full score with set of parts. Where applicable this includes a part for Electronium, from about 15/- to 30/-, records extra.

This series, which is steadily being augmented with new works of various grades of difficulty will be of interest especially to conductors of intermediate grade bands anxious to achieve a good balance of tone. Conductor and players can follow their parts while listening to a name band playing the piece exactly as written. There are Bavarian Laendlers for beginners, marches and polkas for intermediate bands, and Matyas Seibers' "Irish Suite," H. Herrmann's "Pastorale Francaise," and W. Jacoby's very difficult "North German folkdances" for the very advanced bans. Bandleaders are invited to write to the Editors' office for lists of titles.

# THE ACCORDIONIST AND MUSICIANSHIP

## BY NEVILLE H. KERR

Dear Reader,

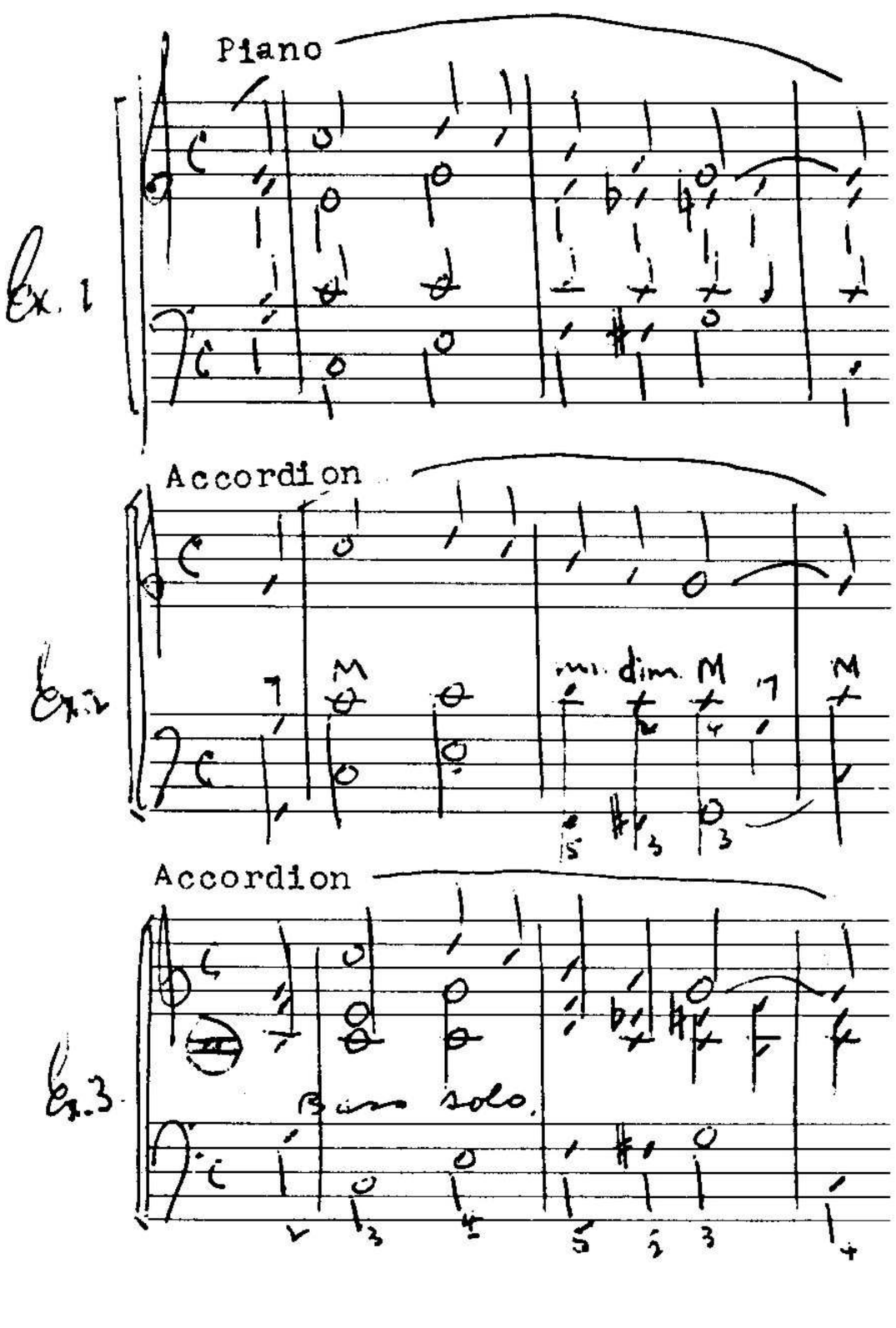
It is my sincere opinion that up till now too much emphasis has been placed on the necessity for a good finger technique, the playing of fast numbers with rapid fingering passages, etc. Only too often an accordionist is judged on his or her ability to play pieces containing all sorts of finger acrobatics.

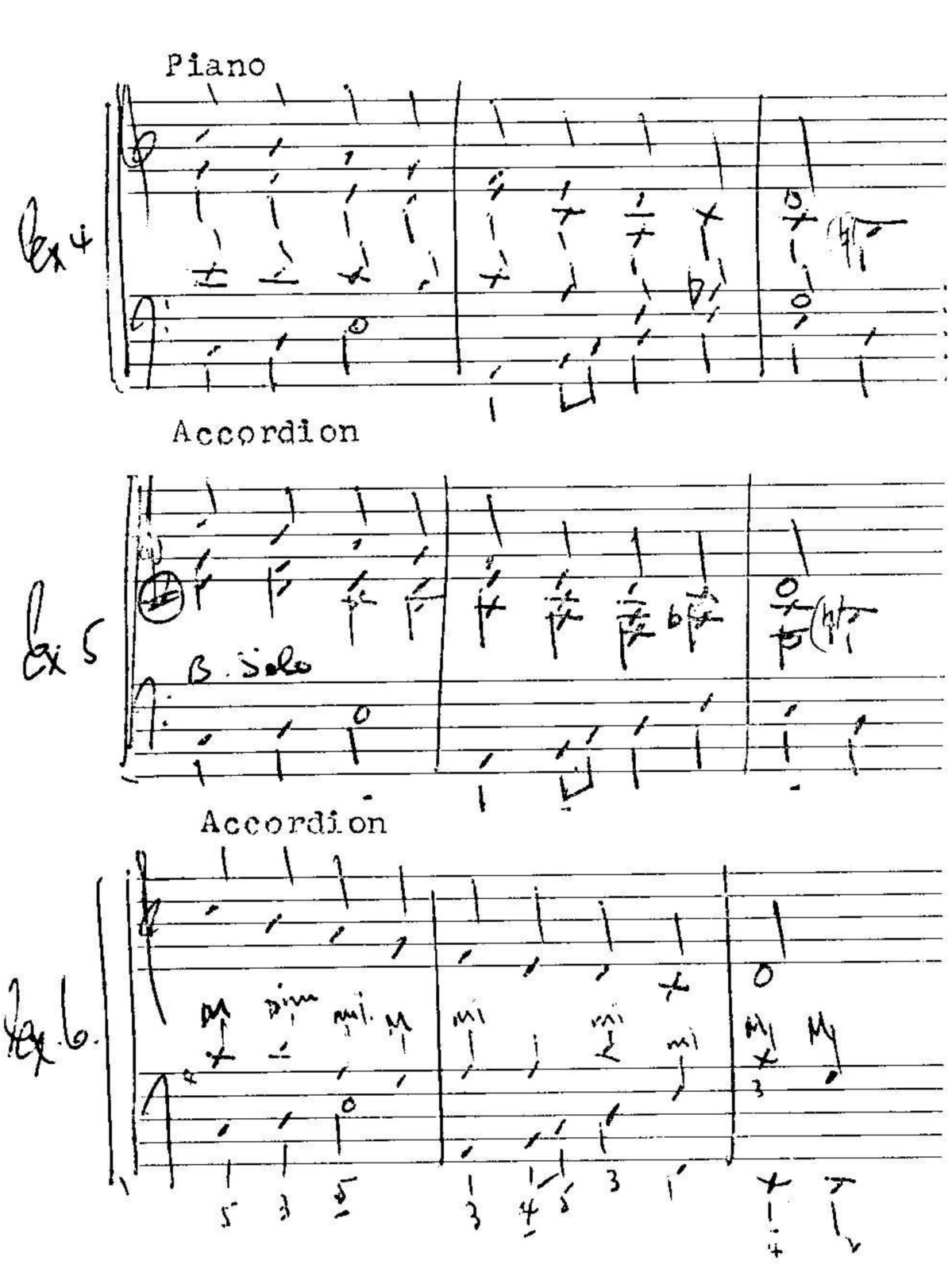
I am not going to say such numbers are a waste of time. Quite the contrary. Neither could anybody in his right mind say a good finger technique is not necessary. But, I want to say this. All the finger technique in the world will not get you by, unless you have Musicianship.

This word musicianship needs to be analysed. Space here does not permit, but the few things that follow in this article should help you to think more about this musicianship.

Teachers (at least some) and musicians in general are aware of the advantages of the Accordion, both as a solo instrument, and in mixed orchestral groups, etc. But alas! They are also aware of its disadvantages. Yes, disadvantages, and the fault begins not only with (1) some teachers, but in later years very often the (2) student. Any fault left over could be blamed on the (3) instrument, but in these days of better equipment that need not be counted.

Let us look at trouble number (1) The Teachers. Quite often some of these "know their music" and in some cases hold diplomas of all sorts (other than for Accordion) but they do not fully understand the application of music to the Accordion. Furthermore they can't be bothered with it anyway, as they are mostly otherwise occupied. (2) The Student (or performer). Nobody expects each and every student to be brilliant. Far from it. Now we all know there are various kinds of students. For example, there are those who don't want to learn very much. For now we'll excuse them. They are the happy people. There are others who will not practice and so on.



One student I haven't mentioned. The student who, under a good sincere teacher, studies and does farly well for a few years, after which he or she branches out alone forsaking almost every good thing the teacher has taught. This student usually starts out reading from symbols (missing most of them); playing by ear; attempting to read piano music; etc, etc. Within a short space of time, these people develop into real "ear bashers."

Partly to blame is the shortage of ready made arrangements of popular music. But this shortage is equally so concerning most musical intruments.

Every musician knows he or she must sooner or later be able to adapt him or herself to reading piano scores. You might be asking yourself how can I, the Accordionist, do it. I might as well tell you now, it can't be told on one page, but the examples I give below should be a good start. However, before studying any piano music a good knowledge of all scales and arpeggios (chords) is essential.

Study closely the following example (1)

Try playing this example on your accordion. Impossible you say. No. Not quite.

Broadly, music can be divided into three parts i.e.— Melody, Harmony and Rhythm. For the purpose of this article don't try altering the Melody. And unless you are an advanced student of Harmony, please don't try altering the Harmony. Last but not least, don't change the Rhythm.

The thing you can (and must) alter here is the parts. In other words a re-distribution of parts must take place in example (1) before it can be satisfactorily played on the Accordion.

Study example (3), and then study example (1) again, and see if you can follow what is meant by a re-distribution of parts.

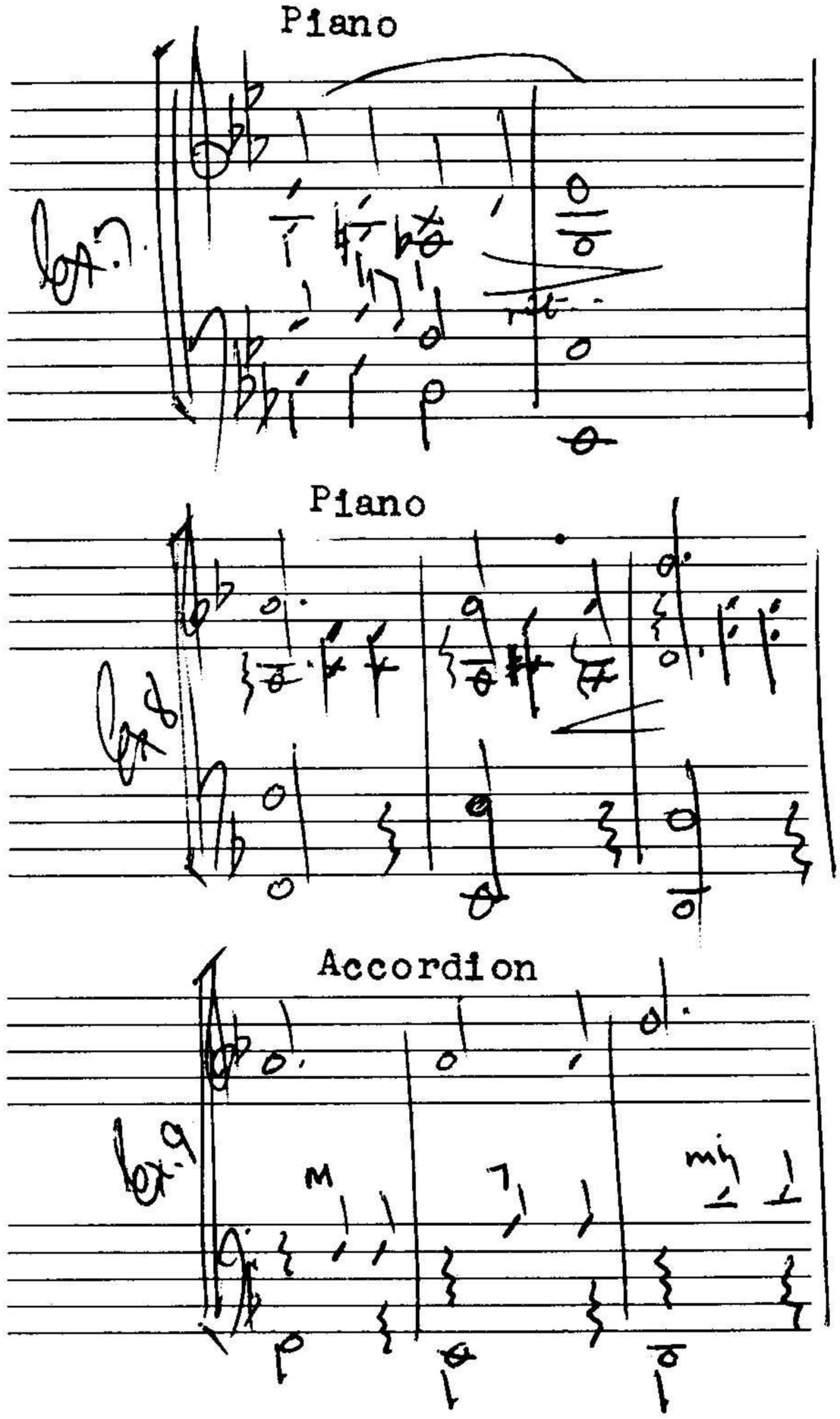
As you can see at a glance, the four parts have been rearranged, so three parts can be played with the right-hand, leaving the lowest, the bass part to be played as a bass solo. This method is not always possible. Sometimes other arrangements have to be made. But let us look forward, always, to being as musically and gramatically correct as our instrument demands.

There are more ways than one. Study example (2). Compare it with example (1) and (3). Then try playing (separate hands first if you must) example (2) and (3). Yes, quite a colorful effect. Always watch phrase lines, and remember the highest note in the phrase is the loudest. Soften phrase ends (musicianship). Ask your teacher about these things. Octave and unison couplers are also very important.

After you have studied the above examples for a few days, go on to example (4) and compare and study this in the same way with example (5) and (6). Example (7) is in the same style of writing as in example (1) and (4). Try arranging this one for yourself. Example (8) and its rearrangement for Accordion example (9) is just to show you yet another style of writing and how to rearrange.

Play all the examples repeatedly, listening for a good round tone.

The examples given are but a few in dealing with piano scores. Suggestion: Get hold of a few piano scores, fairly easy ones at first, and try working out a few portions of each one, for yourself. The very attempt to do this will prove tremendously beneficial.



# NEWS AND NOTES FROM THE COMMONWEALTH MUSIC CENTRES

## N.S.W.

Newcastle's Italian Community sent Nino Salvini, accordionist to Sydney for Apia Soccer Clubs' contest "Search for a Star," a contest reserved for Italian entertainers. First prize is a return trip by air to Italy for two.

The Australian-German Cultural and Welfare Society held a successful entertainment in Wollongong during August with a non-stop program of variety entertainment with artists from Australia and Germany. The Ostermeier brothers played their accordions.

The 8th Annual Concert of the Brandman Music Studio was held at Rockdale Town Hall in August before an audience of some 500 people. Many young artists played a great range of diverse instruments, outstanding among them Leo Dellolio with a fine rendition of Liszt's 2nd Hungarian Rhapsody on his accordion, and Cheryl Gadge sharing the honors with the fast Flight of the Bumble Bee. Soloists Barbara Walicky, Caringbah and Susi Picker, Maroubra were commended in the local press for their beautiful playing, as were the dancers from the Joan Smith Academy. Mrs. E. M. Brandman conducted the entire concert with the help of teachers and parents and joined in items played by the Brandman Quartet.

Colin O'Rourke and his Shand Morino accordion are currently entertaining at "The Music Hall' in Neutral Bay. George Miller, violin, and he stroll among the diners from 6 to 8 p.m. when the stage show begins.

**Mrs. E. M. Brandman and her pupils at the 8th Annual Concert, Rockdale Town Hall, Sydney.**

Mr. O'Rourke and his Scottish Music Orchestra have just released another LP record on Festival Label, No FL 31145 with the title "Lancers and Quadrilles." Main items are Quadrilles, fig. 1 to 6; Old Time Waltz; Jigs; Lancers, fig. 1 to 5; Strathspey; Celtic Waltz; and a group of Reels.

The Shand Morino accordion with its three rows of buttons in the treble tuned B/C/C sharp and two notes per button, one on push and one on pull poses a problem to most players. Colin O'Rourke says the system is much misunderstood. He concedes that not all chords can be played on this system, but says he has heard music played on it which would absolutely stagger players of the standard 5-row chromatic button accordion. He comes to the conclusion that whereas finger technique alone suffices for the 5-row instrument, the B/C/C sharp Shand tuning requiries about 40 per cent finger-technique and 60 per cent bellows technique (—shake). He claims quite a number of good B/C/C sharp players are now emerging and hopes that they will make their presence felt among professional accordion players.

Colin, in a note received here, comments on the fact that many players seem to find it necessary to use tremendous force at all times when playing, and describes it as a deplorable folly. He says "certainly it is necessary to one's technique to be firm and unfaltering and while it is true that some makes of accordion will not respond unless bashed, the player who falls into this trap definitely destroys his own potential. Players of this calibre will find that a Shand Morino accordion, or any other Hohner accordion for that matter, will not stand this sort of treatment, and they are not intended to. For my money, a Hohner is the best accordion

at any price, but players should bear in mind that Hohner reeds are of harder alloy than others and do not reach peak performance until they have been played in gently and solidly for some time. In my experience the Morino needs up to 2 and 3 years before a brilliant tone results, and in contrast to other makes, the bellows seem to get tighter, less air is required then, and the tone is just wonderful."

## QUEENSLAND

On the 29th August the Ossie Mazzei School gave a concert in the Brisbane City Hall which drew a packed house. The soloists, bands and supporting artists were wildly acclaimed, in fact the concert finished at 11 p.m. instead of at 10.30 as planned due to numerous encores which had to be played. TV personality Brian Muir was compere. Soloists played some very difficult pieces, among them Bellini's Romeo and Juliet Overture, Fenesta Che Lucive, Andalucia, Nocturne by Tedesco, Hejre Kati, and Leo Mazzei played the Hungarian Rhapsody of Liszt. Duets and Trios were numerous with a variety of music from Never on Sunday, Malaguena, Trepak, Anitras Dance, Beynons Rhapsody for Two, Two Guitars, and the full orchestra gave out with the Orpheus in the Underworld Overture of Offenbach, the Thieving Magpie Overture of Rossini, and the Morning Noon and Night Overture of Suppe, as well as a fine arrangement of Ketelbey's In a Persian Market. All proceeds went to the Oral Deaf School Appeal.

## WESTERN AUSTRALIA

Perth College of Music reports:

On August 7, the Perth College of Music extended its teaching services to include the suburb of Midland with the opening of the Midland Branch.

Although only 14 miles from Perth, this branch enables countless country people the benefits of personal instruction. Enrolments for Piano Acordion have been high and many of the students travel up to 40 miles for lessons.

Mr. Victor Mestichelli has been appointed Senior Study teacher for Piano Accordion at Midland and reports that the following students are to be commended, Mrs. Murial Ekstam, Benji Pisano, Dayrll Critchley and Kevin Walker.

Mr. Larry Iskra from the Barrack Street Annexe has been busy preparing students for their forthcoming Radio and TV appearances. He reports that the Accordion Quartet consisting of Graeme Hood, Joseph Sadowski, Monica Waldner and Tom Daglish are making excellent progress both as a group and individually. Other students scheduled for Radio are Joseph Zappia and Tom Daglish. Mr. Iskra reports that the following students are to be congratulated for their progress, Maria Franchina, Robert Manly, Paul Calpak, Patricia Clark, John Dewan, Marion Davies and Romeo Calabresse.

Miss Lucy Antulov from the Barrack Street Annexe reports that all students are making steady progress. The following students are making TV appearances in September and are working on several Rodgers and Hammerstein Accordion Band arrangements, Helen Simpson, Graham Foppolli, Barry Markham and Tom Ratajczak. Sandra Sorrenson and Graemo Thompson will be making TV appearances on TVW 7 during the coming month as soloists. Both are to be congratulated for their work.

Radio appearances are scheduled for John Ciesielski, Kristine Veljacich, Patrick Coffey, Santa and Vincent Fimoignari. Among those students who are commended are Peta Anderson, Graham Flavell, Trevor Morrison, Nessie Hogan, Verena Spange, Malcolm MacKay and Richard Powelczyk.

Mr. Len Wilson, senior teacher at the College's Fremantle branch, commends the following students, Peter Taylor, Rodney Gimbey, John and Mr. Huts, Kathleen Anderson, Maria Kooistra, Robert Baynes, Clive Bloomfield, Mr. Pengilly, Roberta Pengilly, Patricia Hammer, Stephen Garbin and Sandra Swannell.

The following Perth students of Mr. Wilson have made excellent progress, Lyn Moore, Graham Smith, Charles Franchina, Lucy Olszewski, Lynne Cull, Jim Massy, Yvonne Finlay, Tony Pal, John Ballarine, Ron Staniland, Rodney Yujnovich, Stephen Newton, Shirley Harris, Kath Bottrell, Sid Smith, Ann Bloks and Margaret Stock.

Mr. Victor Mestichelli has been busy with Radio and A.B.C. TV appearances. He last appeared on ABW 2's "Tipica Latina" playing "La Virgine Della Macaranas." Students benefit greatly from his experience and many have taken radio and stage presentation as an extra subject from him. Although all students are making good progress the following have been selected for special mention, Gary Daniels, Brian Lauri, Evelyn Stansfield, Suzanne Ekert Elizabeth Emery, Edwin Kozinski, Bernie Lippi, Gary Stewart, Kaye and Nola Thompson, Rodney Tyrell, Pat Ring, Sandra Parkinson, Desmond Fairclough, Douglas and Lynley Cole, Len Ogg, Alan Newbury, Alicia Ostrowski and Nicky Manfredini.

# ACCORDION OVERSEAS

## GERMANY

The C.I.A. World Championship was held in Baden-Baden 6th to 9th September. It was the 16th world event of the C.I.A. and drew 21 contestants. This years artistic, musical and technical standards were the highest yet known and the adjudicators from all countries represented found it very difficult to decide top placings. World Champion 1.963 is Leonard Langley from U.S.A. (Gold Medal and World Trophy). Second place was won by Guy Denis, a Belgian (Silver Medal and Poland Trophy). Third place went to Jurgen Loechter, a young German (Silver Medal). Fourth place winner was Lydie Kotala, a young French lass, who won a Silver Medal and the Ladies Cup for the best female soloist at the 1963 Championships.

During the Championships the C.I.A. Congress met under its President Dr. Buscher and decided to hold the 1964 World Championship in Toronto, Canada. Competitors, adjudicators, and executives of the National Accordion Organisations present were invited to an official reception by the State Government Baden-Wuerttemberg, followed by a welcome party organised by the host organisation, the German Accordion Verband, and a Civic reception by the City of Baden-Baden. Two concerts highlighted the event with recording, stage, radio and TV stars. Among these were such well known names as Renee Franke, Pierre Spiers (France), the comedians Veidt and Schultheiss, the Pleva Ballet group, and accordionists Mogens Ellegaard (Denmark) and Charls Camilleri (now Canada) who played his own concerto for accordion and strings with the Baden-Baden Kurorchestra, and the Hohner Accordion Orchestra under R. Wuerthner. The test piece for this years' Championship, "Die Kur" is a concert-piece in one movement by H. Schaper, whose composition "St. Hubertus' Hunt" was accepted as testpiece for this years world harmonica championship also.

Trophies to be won at C.I.A. Championships are (1) the world trophy "Coupe Mondiale" which was presented this year by the host nation, The German Accordion Verband; (2) a cup for the best Lady Soloist, presented by Prof. Dr. Ernst Hohner; (3) a cup presented by the Canadian Teachers Association, which must be won anew every year; (4) a cup presented by Max Francy, Paris, the Foundation President and Hon. Life members of the French Accordion Association, which goes to the country whose soloist in aggregate achieve the highest points. This also must be won anew every year; (5) Gold Medal for the winner of the World Championship; and silver and bronze medals for other winners. Professional musicians are barred from competing.

Countries represented at this years' contest were Australia, Belgium, Bulgaria, Canada, Czechoslovakia, Denmark, England, Finland, France, Germany, Holland, Hungary, Italy, Poland, Switzerland, U.S.A. and Venezuela.

## SWITZERLAND

Luzern attracted thousands of accordion players when it staged an Accordion Festival in 1960. More than 200 accordion orchestras clamored for more, and now the City of Luzern has issued invitations for another Festival, to be held towards the end of 1964. It will be an international affair with adjudicators and competitors from all over the world, and the success of the previous festival can be gauged by the fact that none other than Pater Pire, the Belgian Nobel prize and Peace prize winner has accepted sponsorship. Pater Pire is known for his social work and as founder of the so-called Europe Villages, where refugees from Europe, Tibet, Africa find a new home.

The city of Luzern has offered to have 10,000 beds ready for visitors. Unbelievable? Not when Luzern managed in fact to put up 32,000 athletes during the Swiss Eidgenoessische Athletics recently. This, by the way, in addition to accommodation provided by hotels!

## U.S.A.

The A.A.A. continues its pioneering in the accordion-music field. At a concert earlier in the year Carmen Carrozza played no less than four such original compositions, three of them commissioned by the A.A.A. These were "Prelude and Sarabande" by George Kleinsinger; "Improviation, Ballad and Dance" by Elie Siegmeister; "Salute to Juan" by Paul Pisk; and "Agitato" by Eugene Ettore. Also on the program were "Partita" by Tcherepnin; "Iridescent Rondo" by Henry Cowell; "Four Nocturnes" by R. R. Bennett; "Pavanne and Rondo" by C. Surinach. R. R. Bennett had another premiere not long ago, a quintet for string quartet with accordion with the title "Psychiatry," as the several movements of the work have sub-titles of similar calibre such as "Crazy mixed-up Kid," "Not loved and wanted," "Well adjusted." The catalogue of American original accordion music is continuously added to. More recent titles are "Concerto Brevis" by Henry Cowell; "Sky Forest" by Henry Brant; "Ron-

do" by Otto Luening; "Night Music" by David Diamond; "Aria, Scherzo and Finale" by Louis Gordon; "Adagio and Rondo Concertante" by Paul Pisk; "Toccata" by Ernest Krenek. Publishers include Alfred Music, Pietro Deiro Publications, Sam Fox Publishing Co., Pagani and Bro., and Southern Music Coy.

Some of the above mentioned titles were played by Mogens Ellegaard, the Danish accordionist, at the annual Contemporary American Music Festival in Miami University, where he gave a solo recital.

The latest composer to accept a commission from the A.A.A. is the famous Mario Castelnuovo-Tedesco, an Italian now living in Hollywood. Accordion students who study composition with him first aroused his interest in the accordion as a concert instrument. The Master has promised to write a solo work for accordion. Noteworthy among his many compositions are his opera "La Mandragola," which won the national lyric prize in 1925; Italian Concerto for violin and orchestra; Symphonic Variations for violin and orchestra, which was premiered by the New York Philharmonic under Toscanini in 1930; also many madrigals, part-songs, songs and piano works. He has written more than 100 songs in many languages, including a series of "Shakespeare Songs."

Mat Mathews, jazz accordionist, has been in the U.S.A. since 1952, and was the first accordionist to appear with his own combo in such famous places as Birdland, Basin Street and so on. He has made numerous records, not all of which have been released in Australia. For his fans we mention the following titles, all with American release numbers:

"Come Travel with me" on ABC Paramount ABCS 2 bg; "The Modern Art of Jazz" Vol. 2, Dawn 1104; "The Gentle Art of Love" Dawn 1111; "Mat Mathews" on Brunswick 54013; "Mat Mathews at Newport" on Verve 8237; "Four French Horns" on Elektra 134; "Swinging Pretty and all that Jazz" on Design DCF 1036.

## ENGLAND

Principal of the British College of Accordionists Richard Beynon, thinks the Melodica is not fully appreciated by musicians and proves it by incorporating the instrument in his film scores. You can hear Mr. Beynon himself playing this Melodica in the Walt Disney film "The Horse without a Head" and in the comedy film "Call me a Cab."

## THAILAND

Melbourne friends of Damrong Chattalada will be interested to know that he has settled in again in his home town Bangkok after seven years study in Melbourne. Before leaving Australia he played over radio 3 AR and short-wave station Radio Australia, and he was back in Thailand only a week when he appeared on radio there.

# HARMONICA IN ADELAIDE

Colin Kirby is almost a regular feature on Adelaide's TV program "Adelaide Tonight" from Channel 9, and often on the same station in "Western Hour," and plays over radio 5AD. A former Champion of Great Britain, he now spends a good deal of his time teaching the harmonica in his own studio; at Youth Clubs and kindred organisations; and, on request, at the home of the pupil. Three of his youngest pupils are shown here: l. to r. Stephen Maldas 6½, Daphne Maldas 5½, and Guy Maldas 8½ years old, all from Elizabeth, S.A. Colin Kirby has to divide his time between teaching and playing harmonica and looking after a photographic studio, and if you cannot locate him at his city address try 21 Brahma Ave., Brahma Lodge.

# JAMES SEXTON

*writes about*

# POLYTONALITY, ATONALITY, and TWELVE-NOTE MUSIC

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I am going to discuss two of the terms used so often when reading or talking about modern music, but which seem to be not understood by so many people. The first is POLYTONALITY. Contrary to widely held popular belief, this has nothing to do with the vocal range of a parrot, but refers to music written in more than one key at a time!

We have some examples near home, so to speak, in accordion music of polytonality, including the rather startling passage in the development section of the first movement of Eddie Harris' "Sonatina."

Polytanality is not really as new as it may sound. Many examples can be found in Bach's music, particularly the canons and fugues, of two keys being used simultaneously. At this period, however, the device was very cunningly used by adroit use of combinations of notes common to both keys. The aural effect is rather one of key vagueness than of true polytonality.

More modern composers have no such inhibitions and use one key against another quite blatantly. Ravel and Vaughan Williams are two such "polytonalists," but there are many more. Used for definite effect and not just to seem "advanced" or "clever," the device is a beautiful one. Many gorgeous new sounds can be evolved, and, in a work scored for large forces especially, an aurally transparent sound can be achieved. (I do not really like the phrase "aurally transparent," but can think of no other that even approximates to my meaning). For making one part stand out in bold relief from the others, the use of polytonality, when subtly used, can be a boon.

I would say at a guess that most examples of polytonality involve the use of only two or three keys simultaneously, but instances exist, particularly in the works of the French composer Darius Milhaud, of the polytonal use of five and even six different keys. More accessible are the works of our own Ralph Vaughan Williams. When once heard, the magnificent polytonal passages in the "Pastoral" and "London" symphonies in particular, will never be forgotten.

You may grumblingly ask "Why use more than one key at a time anyway?" There are many ways to answer this question. The best, I think, is to remind you that Bach thought it a good idea, and that Beethoven, too, for short instances floated off briefly into two different keys. Who are we to argue against Bach and Beethoven, to name but two accepted masters?

Also I think that the effects that Vaughan Williams and Gustav Holst created by polytonality stand forever as witnesses for its worth. (Listen to Holst's "Hymn of Jesus" as a further instance. There is no need for me to give detailed directions for finding the polytonal passages here. The luminousity of sound that accompanies them is unmistakeable).

And, most important, remember that less than a thousand years back, music progressed from one line at once to several (polyphonal). How logical (and how much simpler a change!) to go on now from one key to two or more.

The next term for discussion is ATONALITY, which is much more difficult to write about in a short article, and in a "non-technical" language. Basically, atonal music is not written in any key at all, or (better) has no key centre. Already I see the raised eyebrows. "What's a key centre?"

All music written in definite key (known as TONAL music) gives a sense of "coming home" when it arrives in that key, and makes much use of its home or tonic chord, and the two great pointers towards it, the dominant and subdominant chords (those built on the fifth and fourth degrees of the scale respectively).

All these create a "key centre." To feel one, play the first fifteen notes of "God Save the Queen" then stop. You'll feel an almost physical force pulling you on to the next one. This is the feeling of tonality or key centre.

Atonal music does away with all this. Its development can be roughly traced from purely tonal music by observing the more and more frequent use of chromatic notes (those not belonging to the key) through the years. Gradually these "extraneous" notes became more important and loosened the grip that the key centre had on music.

This "bondloosing" effect reached a climax in the music of Liszt and Wagner in the sec-

ond half of the last century, Wagner's great opera "Tristan and Isolde" being the peak of chromaticism and having a tremendous effect on musical thought to follow.

Another driving force towards atonality was the use of the whole tone scale by Debussy, Borodin and others. This scale is made up of whole tones, (C, D, E, F-sharp, G-sharp, A-sharp, C) and has no true dominant or sub-dominant, to "point" the home key. Also there are only two whole tone scales (the one given above and the one starting a semitone higher) so that to avoid monotony composers using this scale "hopped" pretty freely from one to the other!

As the two scales have no common notes this created another form of chromaticism, each note being as important as the others, and all notes being used in about the same proportion.

Other pointers towards keylessness were the scales invented by some composers (notably Scriabin about the beginning of this century), and discovered and developed from folkmusic by others (Bartok and Vaughan Williams, to give two examples). The music based on these was quite far removed at times from key centre.

Composers for a long time did nothing other than experiment consciously with atonality, never straying far from their key's edge until a composer of tremendously strong intellectual powers came along and revolutionised Twentieth Century music with his researches and his great invention. His name—Arnold Schonberg.

Posterity will, I feel sure, recognise this man not only as a great composer, but as one of the most important makers of musical history.

He was born in Vienna in 1874 and died in Los Angeles in 1951. His musical career began as a violinist and 'cellist, but soon he became so interested in composition that he gave up performing to a very large extent to concentrate on this. He almost starved on more than one occasion in the pursuit of his art as a composer.

The works of his first period, which brought him to the notice of the public and to the more rewarding attentions of such established composers as Gustav Mahler and Richard Strauss, were very much influenced by the high chromaticism of Wagner. This chromaticism had an enormous influence on the development of atonal, or "keyless" music.

Composers of atonal music did not often stay away from an implied key for long until Schonberg came along to develop the serial method of composition, known better as composition with note rows, or "twelve-note music."

This could probably be traced a little further back to one Josef Matthias Hauer, who in the early nineteen twenties published text books on twelve note music and its principles of composition. At a later date Schonberg claimed that his method was better, and he is looked upon as the "inventor," more or less, of the tone row.

In this method of composition each of the twelve notes of the chromatic scale is considered the equal of each of the others. There is no feeling of dominant, leading note etc. Moreover, each of the notes is used in a set order, predetermined by the composer. This set order is called the "note row" upon which the composition is built.

There is nothing akin to an artificial scale about this tone row. Many composers have written music using as a basis a scale of their own invention. Such music can use the notes of the scale in any order, in the same way that you could use the notes of C-major scale in any order were you writing a piece in that key.

The notes in the twelve note row must be used in the same sequence always. When a note has been used, it may not appear again until all the other notes of the twelve have appeared, in their set order. The notes may be used in succession in the form of a melodic line, or simultaneously in groups to form chords. When they have been thus used, the series starts again, and so on.

You may think this fearfully boring, always to use the same notes, always in the same order. Used in its basic form it would be, the same as a continually repeated major scale would pall soon enough. In the hands of an artist and craftsman, however, the possibilities are inexhaustible. The row can be used melodically or harmonically. It can be used to accompany itself. It can combine with itself contrapuntally. It can be used in retrograde motion (back to front) or inverted (turned upside down, the original downward intervals becoming upward ones etc.), or this inversion can be used back to front.

All these are allowable variants on the row, as is the fact that any note of the series may appear in any octave. Also a note row can be transposed to a different pitch, providing the original intervals are maintained. (Should the first notes of a row be D, B flat, G flat, E, they could for instance be transposed to C, A flat, F flat, D, the same intervals down a tone or to any other pitch. The whole row must be thus treated). Such transpositions can be applied to any of the retrograde or inverted versions of the note

row, and the various forms and transpositions used simultaneously. The rhythm is, of course, perfectly free.

You can see the endless possibilities of this serial method of composition. You can now see also, I expect, the strangely mathematical nature of this technique. "Any fool could write music by this slide rule system," you might assert.

True, any fool could, but would the effect of the result be artistic or musically worthwhile? The really corny and musically weak stuff that we hear pumped down our throats daily uses the same notes as Beethoven did in his "Eroica" symphony, the same chords as Mozart in "The Magic Flute."

Thousands of fugues are written daily by music students and composers the world over, but how often do we get one of the spiritual grandeur of Bach's great G minor, or the majesty of those in the "Messiah" of Handel, or even the humor of Weinberger's in his "Schwanda the Bagpiper?" I would like a shilling for every piece of music written in sonata form, yet how many "Hammerklaviers" or "Waldsteins" are there?

It isn't the method of composition that matters, but the artistic result of the application of that method.

I have been privileged to play on many occasions the accompaniments to Hans Eisler's "Songs of Eseile." They are supremely beautiful. I realised this before I even knew they were "twelve note" compositions, so that one could not say that I had been blinded by science!

Alban Berg's "Wozzek" is one of the greatest operas of our time, and one of the most powerful musical experiences of all time. It is mainly serial in construction. The same composer's Violin Concerto I can call beautiful without violating anybody's interpretation of the word. It is one of the most ingenious serial works in existence. Hear these things!

Serious students of the accordion do well to acquaint themselves with this serial music. Composers in England, Germany and the U.S.A. have written music for accordion in this new language and whilst at this stage little of it has been published it will not be long before more will be available.

## HARMONICA OVERSEAS

Strassbourg was host city to this years Harmonica World Championships, held 27th to 29th September. Testpieces for the three sections were: "St. Hubertus' Hunt" by the up and coming German composer H. Schaper for the Soloists; "Estanita" by the French composer Gilbert Veit for Harmonica Trios; and "Policinello" by G. Anders-Strehmel for Harmonica Quintets. All were original compositions written for this event, and the Soloists especially were given some hard problems to solve in their testpiece St. Hubertus' Hunt. It is extremely difficult in its rhythmical juxtaposition of 2 and 3 beat phrases against a piano accompaniment of 2, 3 and 4 beat rhythms. After a slow introduction with a broad melodic line in the harmonica against overlapping sixth and fifth in the piano the soloist plays a hunting-horn theme in a lively 2/4 rhythm whilst the pianist interpolates with dotted notes, 6/8 bits and similar unexpected rhythms. Compared with this really difficult solo piece the test pieces for trios and quintets were written in a familiar idiom, the trio in a smart fox-tempo, the quintet almost as a Paso Doble.

The Championship began on Friday 27th with the FIH Congress followed by the evening Festival Concert which honored the 150th birthdays of Wagner and Verdi. The next day, after an official reception at the Strassbourg Town Hall competitors got down to the serious business of playing before the Jury.

First prize in the Section 4, Chromatic Soloists was won by 19 year old Franz Chmel of Austria who received the World Trophy of the F.I.H. and a Cup presented by President de Gaulle. Second prize was won by Miss Elke Armbruster of Germany, which included a Cup presented by the Mayor of Strassbourg. The third prize was won by Douglas Tate of England who also won the Cup of the F.I.H. In the Trio section, first prize was won by the Trio Harmonia from Portugal and a Yougoslav Harmonica Quintette won the Quintette section. The Harmonetta section was won by Mr. Todor Todorov of Bulgaria. The F.I.H. Congress decided to hold another World Championship "Harmonica on Tape" in 1964.

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## SYDNEY

Otto and Blanda Weiss were featured in a half-hour program from radio 2CH "Pleasant Sunday Afternoon" in September, in which they played accordion duets. The program comprised simple Laendlers as well as difficult orchestral music.

The Studio Weiss Annual Concert will take place on Friday, 29th November, in the Sydney Town Hall. A program with items for every taste will be presented. The first half of the program brings overtures and operatic music, the second half music in a lighter vein. Maurice Sasso will be soloist in Mahr's Concertino in G, with the Senior accordion orchestra playing the accompaniment, the quartte and quintet will be heard in some Bach organ music and in the "Ballet evening" by Wuerthner, and Barry Thompson, Carol Stevenson and Rudolf Goldbach will be feature soloists. Blanda Weiss proudly displays her new Gola accordion.

Enso Toppano has been appointed musical director for the new Menzies Hotel.

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